PIANO-CONDUCTOR'S SCORE

ROBERTA

A Musical Comedy in Two Acts

ADAPTED FROM THE NOVEL BY ALICE DUER MILLER

BOOK AND LYRICS BY

OTTO HARBACH

MUSIC BY

JEROME KERN

ROBERTA
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Roberta

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* @ END

* I WON'T DANCE (C)

* I'LL BE HARD TO HANDLE (B FLAT) (A FLAT)

CHARACTERS

(Order of Speaking)

BABY FACE	*The Flapper*
"GIN" BLOSSOM	*The Freshman*
BILLIE	*The Hoofer*
HUCKLEBERRY HAINES	*The Crooner*
SOPHIE TEALE	*The Debutante*
MRS. TEALE	*Her Mother*
JOHN KENT	*The Fullback*
AUNT MINNIE (Trade Name Roberta)	
LADISLAW	*The Doorman*
STEPHANIE	*The Assistant to Roberta*
LORD HENRY DELVES	*The Friend of Roberta*
MME. NUNEZ (Scharwenka)	*The Star Customer*
MARIE	*The Stylist*
MME. GRANDET	
SIDONIE	*The Presser*
LUELLA LAVERNE	*The Model*
M. LEROUX	*The Solicitor*
"THE COLLEGIANS"	*The Jazz Band*
ANGELA	*The Assistant*

SYNOPSIS OF SCENES

ACT I

SCENE I	Frat House at Haverhill College
SCENE II	Roberta's Private Office
SCENE III	The Fitting Room
SCENE IV	A Corridor
SCENE V	Show Room at Roberta's

ACT II

SCENE I	Roberta's Private Office
SCENE II	An American Bar in Paris
SCENE III	Show Room at Roberta's
SCENE IV	Wardrobe Room at Roberta's
SCENE V	Cafe Russe—Paris

TIME : The Present

ROBERTA

Words by
OTTO HARBACH

Music by
JEROME KERN

No. 1 Let's Begin

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④
⑤
⑥

7
p
8

9
(Curtain)
mf
10
(Stage Band)
(R.H.)
(Lights)
Segue

(11) **Male Quartet**

Now that you've got her go - in' What you gon - na do. Is it up to her or
is it up to you? What kind of game is this You've be - gun— Was it done—
p
Just for fun? You have necked Till you've wrecked Won't you tell her what
to ex - pect? Is this to be a case of fall and glad you fell—

Kiss and nev-er tell
Fol-ly and fare-well?
Which is it goin' to be
Love or gin,—
Wife or sin—
Big boy, be - gin!
12
Dancing Girls

Repeat for Exit

No 2 Armful Of Trouble

(INCIDENTAL MUSIC)

Cue: Sophie enters with John

Fade out

No 3 Madrigal

Cue: "Good Lord"

Cue: "Good luck and glory to John Kent"

rall.
On your vis - ion there will dawn. Al - pha, Be - ta Pi. So
rall.
p
② a tempo
John
ev - ery fresh-ie re - a - li - ses And knows ex-act-ly where the prize is, He
a tempo
knows that, if he'd earn it, he Must join the old fra - ter-ni - ty, And
swear that he'll place its name On top of the roll of fame.

3
Boys
We'll grab a co - met's flow - ing tail Flow - ing tail, glow - ing tail,
Take the O - cean for a pail, Filled with flam - ing dye. And
4
there up - on the blue on high, Blue on high, you and I,
rit.
Write a - cross the a - zure sky— Al - pha Be - ta Pi.
rit.
Gong
Segue

No 4 Madrigal Exit

Cue: Groceries! Come and get it!

Cue: I hope you won't be ashamed of me!

No 5 Refrain – You're Devastating

Band on Stage

pp

Cue: What a pretty idea.

No 6 You're Devastating

Huck
When I think of you who are, What a gem true blue you are,
'Tis then I re - a - lise how fool - ish I have been. How could
I hope to win For gems like you are set in
rings, That grace the hands of Kings.

REFRAIN
You're de-vas-tat-ing, And so far a - bove me ___ So think of mat-ing I
nev-er could dare. ___ You could-n't ev-er be low-ly and love me, ___
___ You're much too cle-ver to care how I care. ___ You were
des-tined for pur - ple-hued throne rooms, ___ You were fash - ioned for

Cue: "What a pretty idea!"
John sings refrain of. "You're devastating"

Nº 6A Finaletto Prologue

Cue: Of course - we're right.

Billie
Now that she's got you go - in', Here's the thing to do 'Tis - n't up to her It's
All
on - ly up to you. So let her know the game You've be - gun

Huck
was not done Just for fun. I ex - pect you have necked
Billie
That's no rea - son you should be wrecked. Then let her know when you fell you're glad you fell
John and Boys
Billie, Huck and Boys
Will not say fare-well. That would just be swell. Which is it goin' to be Love or gin
Boys: "Gurgle - Gurgle - Gurgle"
Wife or sin. Let's be.
Meno
fade out

SCENE II

Cue: "And I have the words"

No. 6B You're Devastating

Stephanie
When I think of who you are, What a gem true blue you are,
'Tis then I re - a - lise how fool - ish I have been. How could
I hope to win For gems like you are set in
rings That grace the hands of Kings.

You're de - vas - ta - ting, And so far a - bove me To think of
mat - ing I nev - er could dare. You could - n't
ev - er be low - ly and love me You're much too
cle - ver to care how I care. You were

des - tined for pur - ple - hued throne - rooms, You were
fash - ioned for princ - es to see, Still, I keep
dream - ing of you in my own rooms, And there you
whis - per "I love you" to me.

Cue: Were it not for memories of buried yesterday etc.

No 7 Yesterdays

Minnie
Yes - ter - days, Yes - ter - days. Days I knew as
pp
hap - py, sweet se - quest - er'd days. Old - en days,
gold - en days. Days of mad ro-mance and love,
Then gay Youth was mine, Truth was mine,

faster
joy-ous free and flam-ing life for - sooth was mine. Sad am
I, Glad am I, For to - day I'm dream - ing
of Yes - ter - days!

Cue: (Minnie) *The air!* That's better!

No. 7A You're Devastating

(Stephanie enters, Puts things on desk in order and Exits)

Cue: Chop some wood, John, we're going to have tea.

Nº 8 Something Had To Happen

Andantino moderato
Scharwenka
My love for you has
mp
plegato
slayed me, And laid me so low. Just what it was that made me sur-ren-der, I don't
know. A fierce non-pur - i - tan-ic, vol - can-ic hot glow.
p
Im-pos-si-ble to live in, 'Twas that which made me give in.

BURTHEN
Something's got to happen, So let us take a sen-si-ble point of view, — Let us do the
mp-f
things we have got to do. (Things I am hot — to do.) Don't let's be caught nappin' For it was fate that
mf
happened to pick on me — And that made me happen to pick on you! —
1
you! —
2
mf
Stop

Huck sings a verse and a Chorus as Scharwenka and John dance, and business.

Cue: Dramatised

No 9 Rhapsody In Prose

... Radiant as the Sun
l.h.
4
Valse moderato
pp
Did you leave a call?
5
(Colors)
gliss
f

Cue: I feel I know all about you

No 9A You're Devastating

Stephanie
You're de - vas - tat - ing, And so far a - bove me To think of mat - ing I
p Incidental till Minnie falls asleep
nev - er could dare. You were des - tined for pur - ple hued throne - rooms,
You were fashioned for prin - ces to see, Still, I keep dreaming of you in my
own rooms And there you whis - per "I love you" to me.

Cue: (Minnie) Just sit there I want to talk to you

No 10 The Touch Of Your Hand

(On Stage)

Chappell

Cue: Why of course Madame.

Nº 11 The Touch Of Your Hand

DUET

Moderato
1
2 Stephanie
You and I throughout a sum - mer day Have walked a sun - lit way
Or stopp'd to play. You and I have wan-dered hand in hand
Throughout a hap - py land That we had planned
p
pp

3
Ladislaw
I had hoped that our way might end Where the sky and blue hor-
pp
-i-zon blend. Yet we've both walked our one last mile, It's good-
poco rall.
4
-bye for a while.
a lempo
poco rall.
pp dolce
5
Allegretto con anima
ten.
When you shall see flow-ers that lie on the plain. Ly-ing there
p
ten.
ten.

len.
sigh-ing for one touch of rain. Then you may bor - row, Some
glimpse of my sor - row, And you'll un-der - stand How I
pp
⑥ ENCORE
Stephanie
I've loved you so
Ladislaw
long for the touch of your hand.
I've loved you so
pp dolcissimo
You'll nev - er know. How through those far ways,
You'll nev - er know. How through those far ways,

And strange a - lien star - ways On sea or on land,
And strange star - ways On sea or on land,
cresc.
f
pp
I will long for the touch of your hand.
pp
I will long for the touch of your hand.
8
loco
poco a poco allargando e morendo
pp
8
ppp
Ped.

No 12 Opening Scene 3

Cue: Let me see how it will look when I dance in it.

No 13 Opening Scene 4

𝄋
f
8
8
8

Cue: That's the way

No 14 Reprise – The Touch Of Your Hand

Chappell

Nº 14A Change of Scene Music

Cue: Athlete scores with drawers!

No 15 Fashion Show

2
COMES EASTER
3 COCKTAIL
Fast

④ DAY IN THE COUNTRY
⑤ INNOCENCE ABROAD
Valse lento
⑥ CHARTREUSE

7
GLAMOUR
SEVENTH HEAVEN

⑧ DEVASTATING
⑨
f
rall.

Cue: Let me announce "Bride's Soliloquy"

No 16 I'll Be Hard To Handle

Words by
BERNARD DOUGALL

An - y girl who's out for plea-sure, Thinks of mar - riage on - ly at her lei - sure,
p
And be-sides it's much more fun to be a tart.
When my pop said we must wed, he kind of wowed me, but I'm read - y;
But one thing must be clear at the start.
rall.

2 3
I'll be hard to han-dle I promise you that And if you complain I'm
I'll be hard to han-dle My bridges are burned This wedding's a gag And
gon-na raise Cain And leave you flat. I'll be hard to han-dle How
you're in the bag Where I'm con - cerned. I'll be hard to han-dle When
else can I be? I say with a shrug I think you're a mug to mar-ry me.
we've said "I do," I see there's no hope I just got a dope When I took you.
When you first threw me a gan - der, I was wil - ling to phi - lan - der; But I nev - er
I'll be liv - ing my life in beds, But they al - ways will be twin-beds And I warn you,

thought I'd have to be a bride.
You'll be liv-ing like a monk.
Now you're gon - na find tough sled-ding
Our af - fair is now a past one,
I don't want no shot-gun wed - ding, I was on - ly a - long for the ride!
So don't think you've pulled a fast - one Just re-mem-ber I think you're a punk.
I'll be hard to han-dle
I'll be hard to han-dle
Things won't be so swell
Crawl back in your shell
Just be a dear, and scram out of here, I'm gon-na raise hell!
Your goose is cooked, My ev'-nings are booked I'm gon-na raise hell!
1
2

Cue: Shadows of Silver

No 17 Yesterday's Dance

Slowly

2
3
4

3
rall.
a tempo

Cue: John you won't look at me so I had to come over and say hello.

Nº 18 Finale– Act I

②
ppp
CONGRATULATIONS
③
SUCCESS
CONGRATULATIONS

mf
Cue: John "Tell me what you think of her"
SCHAKWENKA:
She'll be hard to han-dle
I prom-ise you that
And
HUCK: She'll be hard to han-dle
Your bridg-es are burned
The
If you com-plain She's going to raise Cain And leave you flat.
whole thing's a gag And you're in the bag Where she's con-cerned!
DANCE

Nº 19 Entr'acte

Nº 20 Opening- Act II

Cue: Look- I show you.

Nº 21 Hot Spot

Moderato
Scharwenka
Hold 'em high You are
VAMP
p
go - ing for a ride Can't you see! Ev - 'ry - where it is much too
tight! Ev - 'ry seam is goin' to rip, I can hard - ly take a breath Let me
3
get this damn thing off. Look at my legs I cant take a de - cent step. Look at

that! What the hell am I to do? Hold 'em high. I re -
- fuse to wear the thing, I re - fuse to wear the thing. I de -
- mand an - oth - er dress!

Cue: "When your heart's on fire smoke gets in your eyes!"

WHEN YOUR HEART'S ON FIRE

No. 22 Smoke Gets In Your Eyes

Stephanie
They asked me how I knew My true love was true. I of course re-
p
-plied "Some-thing here in - side, Can-not be de - nied!"
They said "Some day you'll find All who love are blind, When your heart's on
fire, You must 're - a - lise Smoke gets in your eyes."

①
So I chaffed them and I gai-ly laughed to think they could doubt my love.
Yet, to-day my love has flown a-way I am with-out my love.
②
Now laugh-ing friends de-ride tears I can-not hide, So I smile and
say "When a love-ly flame dies, Smoke gets in your eyes."

(Stephanie 2nd time)
They said "Some-day you'll find All who love are blind, When your heart's on
fire, You must re - a - lise Smoke gets in your eyes."

So I chaffed them and I gai-ly laughed to think they could doubt my love,
Yet to-day my love has flown a-way I am with-out my love.
Now laugh-ing friends de-ride Tears I can-not hide, So I smile and
say, "When a love-ly flame dies, Smoke gets in your eyes."

Cue: They fix a man with a compelling eye and say

Nº 23 Let's Begin

Huck
Now that you've got her go - in' What you gon - na do, Is it up to me? Or
is it up to you? What kind of game is this We've be - gun —
Was it done — Just for fun? — We have necked — Till we're wrecked —
Won't you tell — me what you ex - pect? — Is this to be a case of

fall and glad you fell
Kiss and nev - er tell?
Fol - ly and fare-well?
Which is it goin' to be
Love or gin —
Wife or sin —
Let's be -
-gin!
① Huck
Now that you've got me go - in' What you gon-na do?
Stephanie
Huck
Is it up to me?
Sure it's up to you!
What kind of game is this
We've be - gun! —

Chappell

Stephanie
Huck
Was it done Just for fun?— We have necked— Till we're wrecked—
Stop
Dialogue: Much better if you tell me. . . Neck means to park, pet – canoodle – cuddle – hug
Cue: (Come on)
Stephanie *sings*
Now that you've got me go - in'
Huck
Stephanie
What you gon-na do? Is it up to me? Sure, it's up to you
Huck
What kind of game is this We've be - gun— Was it done—

Stephanie
Just for fun?_ I sus-pect_ You'd be wrecked_ If I an-swer'd you
Huck
quite di-rect._ Is this to be a case of fall and glad you fell,
TAG
Stephanie
Huck
Stephanie
Kiss and nev-er tell? Fol-ly and fare-well? Which is it goin' to be? Dont like gin_
Huck
Dont like sin._ Wife?
(rit on Tag)
To Tag

Chappell

Cue: Only with a ladder.

No. 24 End of Scene I, Act II

3
3
3
4 CHANGE OF SCENE
mf

Chappell

Cue: We're going to stay

Nº 25 Armful Incidental

Cue: Come on, very softly.

No 26 Something Had To Happen

John
My love for you has slayed me, And laid me so low. Just
what it was that made me sur - ren - der I don't know.
A fierce non pur - i - tan - ic, Vol - can - ic hot glow.
Im-pos-si-ble to live in, 'Twas that which made me give in.

REFRAIN

Something got-ta hap-pen, So let us take a sen-si-ble point of view,
Let us do the things we have got to do. Things I am hot to do.
Don't let's be caught nap-pin' For it was fate that hap-pened to pick on me
And that made me hap-pen to pick on you.

Chappell

Cue: I know she's nuts about you.

No 27 Let's Begin

Huck
Now that you've got her go - in' what-cha gon-na do?
John
Is it up to me?
Huck
Sure it's up to you
What kind of game is this You've be - gun?
John
It was done,
Just for fun!
Huck
You have necked,
LORD HENRY "Scharwenka!"
'Til you're wrecked!
SCHARWENKA "No, no, Tum-tum".
Huck
Won't you tell her what you ex - pect?
Is this to be a case of

SCHARWENKA to LORD HENRY "I didn't do it!"
Kiss and nev - er tell?
Fol - ly and fare-well?
Bliss or what the hell?
Huck points to doorway
he just came thro!
Points to bottles.
Points to Scharwenka.
SCHARWENKA "Stop him!"
Which is it gon - na be
Love or Gin?
Wife or sin?
LORD HENRY "For God's sake!"
Let's be - gin.

No 28 Opening Party Scene

cresc.

Cue: "A crooner's motto."

No 29 Don't ask me not to sing

① Huck
Don't ask me not to sing— I've sim-ply got to sing— In two or
mp
three four time, Al-ways I'm en-ter-tain-ing.— We've wait-ed oh so long—
— We felt so low, so long— De-sires to vo-ca-lise Re-cog-nise no res-
-train-ing.— May be you will view our ef-forts with pain,— Ev-en

so you'll Know we can-not re-frain, There's not a thing a-bout For us to
Brings Piano
sing a-bout But that's no reas-on we won't furn-ish you a song.
Dialogue
Segue
8
② Slower
Morgan
Why was I born with a song in my heart,
On most ev-'ry oc-cas-sion with lit-tle per-sua-sion I find that a bal-lad's a-bout to

Crosby
start! With car-ols gay My paths are strewn. For what-ev-er I'm
do-ing I'm sure to be brew-ing a dear lit-tle dit-ty, or tink-ling tune.
All
3
Don't ask me not to sing; I've sim-ply got to sing, In two or
Huck
three four time, al-ways I'm en-ter-tain-ing And you can

bet - cher eyes that when I flet - cher - ise A jui - cy steak or chop I
Downey
don't stop my re - frain - ing Aft - er - noon, I croon, then
4
sing in the dark.
Etting
5
In my tub I scrub and sing like a lark Though I may

lose the soap I yo - del as I grope There's not a
thing I do I don't do with a song Mel - o - dy
All
soft and low Mel - o - dy
loud and strong Mel - o - dy

sends this wet and drip ping, dai - ly dip - ping
world a long.
Merman
(7) When day is done and my prayers are said. Ah!
I am chirp - ing some
rit.
2
one steps or pop - u - lar fun steps That tick - le my toes when I go to
2
rit.

Slower
Valles
bed. When dawns the day With rain-bow hues
Hi-Ho, everybody!
While put-ting my pants on, I yo-del a chan-son Or syn-co-pate
All
sad-ly the break-fast blues. Don't ask me
8
not to sing I've sim-ply got to sing In two or
mp

Huck
three four time, al - ways I'm en - ter - tain - ing In parks on
ben - ches there I sing to wen - ches there And though we
np
may get wet we du - et while it's rain - ing.
9
10
All
Mel - o - dy
rit.

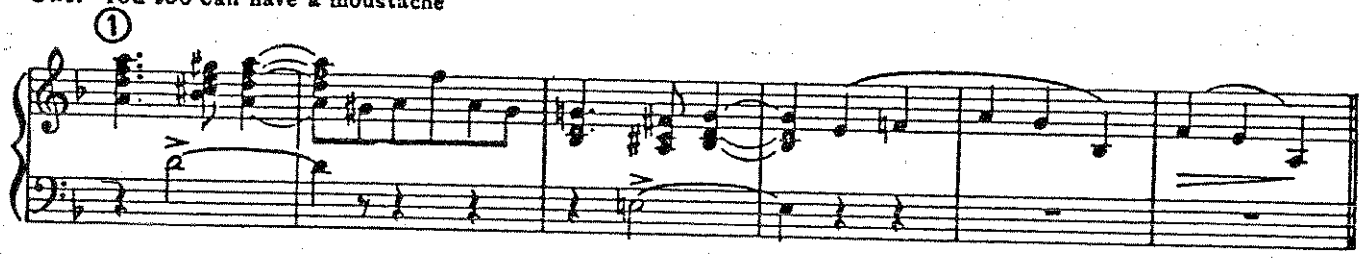
11
soft and low, Mel - o - dy
loud and strong Mel - o - dy
sends this old mel - o - dic id - i - o - tic
All
world a - long Mel - o - dy

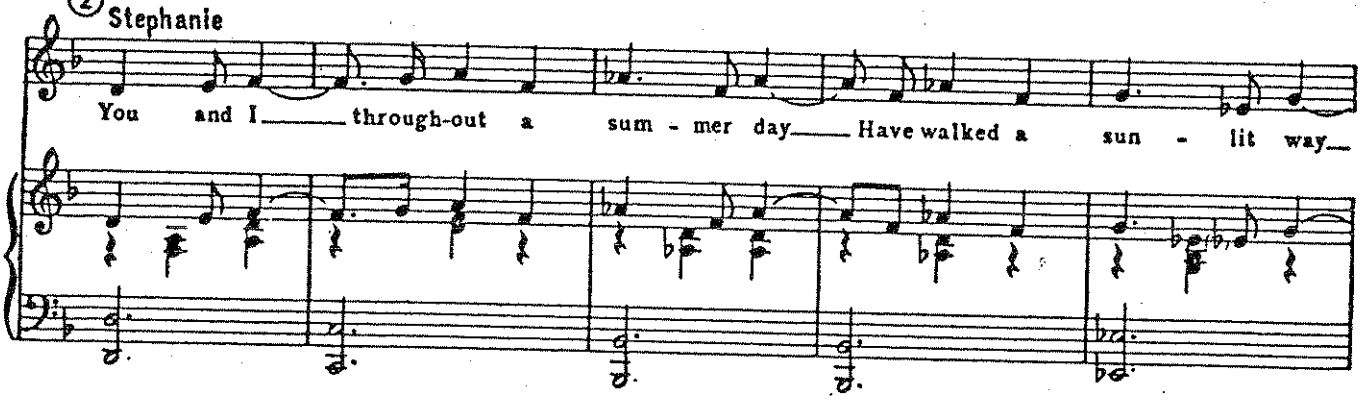
12
soft and low Mel - o - dy
loud and strong Mel - o - dy
sends this di - a - ton - ic mi - cro - phon - ic world
1
2
a - long Mel - o - dy - long.

Cue: "Inside the Palace we hear music"

No 30 The Party Scene– The Touch of Your Hand

Cue: You too can have a moustache





—Through-out a hap - py land— That we had planned.—
3
Ladislaw
I had hoped that our way might end Where the sky and blue hor-
-i - zon blend Yet we've both walked our one last mile, It's good
4
poco rall.
bye for a while.
poco rall.
p dolce

5
When you shall see flow-ers that lie on the plain, Ly-ing there
dy-ing for one touch of rain Then you may bor - row
Some glimpse of my sor - row And you'll un-der-
-stand How I long for the touch of your hand.

Stephanie
I've loved you so.
You'll nev - er know How thro' those
Ladislaw
I've loved you so.
You'll nev - er know How thro' those
far ways And strange a - lien star ways On
far ways And strange star ways On
sea or on land, I will long for the touch of your hand.
sea or on land, I will long for the touch of your hand.

No 31 Change of Scene Music

No 32 The Wardrobe Scene

Cue: How about this one.

Devastating

Cue: My mother's ball gown.

No 33

90 "Oh my dear."
Stephanie *Dialogue*

Cue: All right - Put it on.

Moderato

Nº 34 Finale Ultimo

CHANGE OF SCENE

Sostenuto

(At cue) Boys (2)
Cle - men - ti - na
Be nice to me.
Won't you show me
Some sym - path - y?
Girls
All you need do
Is
wig - gle your lit - tle
shoe
Show me on the floor
What a floor is for.

Billie
All your move - ments Ap-pear to be
As im - prove - ments On ecs - ta - sy
Boys and Girls
I get a jolt That thrill's like a thun - der bolt —
Ev' - ry-time I lean Close to Cle-men - tine.

3 Scharwenka
I'll be hard to han-dle I pro-mise you that And if you complain I'm
gon-na raise Cain and leave you flat I'll be hard to han-dle How
else can I be? I say with a shrug I think you're a mug to mar-ry me.
When you first threw me a gan-der I was wil-ling to phi-lan-der;

Chappell

But I 'ne - ver thought I'd have to be a bride. Now you're gon - na
find tough sled - ding I don't want no shot-gun wed - ding. I was on - ly a - long for the
ride. I'll be hard to han-dle Things won't be so swell
Just be a dear and scram out of here, I'm gon-na raise hell!

2
3
4
mf

pp

98 *Cue:* Be seated Princess.

⑤
⑥
Cue: I won't know how to behave.
Huck
You were
John
des - tined for pur - ple hued throne - rooms You were
fash - ioned for prin - ces to see Still I keep

Stephanie
dream-ing of You in my own rooms And there I'll
Then she says something in Russian. John
Stephanie
whis-per I love you, I love you. What does that mean? Gee
pp
darl-ing, I think you are swell.

I Won't Dance

from the film *Roberta*

Words by OSCAR HAMMERSTEIN II and OTTO HARBACH
Screen Version by DOROTHY FIELDS and JIMMY McHUGH
Music by JEROME KERN

Moderato
mf
C G7 C6 F G Dm7 G7
Think of what you're los - ing By con - stant - ly re - fus - ing to
p
C Cmaj.7 Dm G7 C Cmaj.7
dance with me. You'd be the i - dol of France with me!

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Dm G7 C G7 C
— And yet you stand there and shake your fool - ish
G7 C G7 C
head dra - ma - tic - 'lly. While I wait here
sf p
Dm C Dm7 G7 Em Dm G7
So ec - sta - tic - 'lly You just look and say em - pha - tic - 'lly
L'istesso tempo
C Cmaj.7 Dm7 G7 C Cmaj.7 Dm7 G7
Not this sea - son! There's a rea - son!
mf

Refrain C Em Dm F G7 C Em Dm F G7
He: I won't dance! Don't ask me; I won't dance! Don't ask me;
p
C Em Dm F G7 C Cmaj.7 C7 B♭
I won't dance, Ma-dame, with you My heart won't
Fmaj.7 F6 Fm(E) G7 C Dm7 G7
let my feet do things they should do!
C Cmaj.7 Dm7 G7 C Cmaj.7
You know what? You're love-ly, She: And so what?

Dm7 G7 C(D) C Cmaj.7 Dm7 G7 C Cmaj.7
I'm love - ly! He: But oh! What you do to me!
C7 Gm7 Fmaj.7 F6 Fm(E) G7 C
— I'm like an o - cean wave that's bumped on the shore;
mf
B♭ C F Fmaj.7 F6 Fm(E) G7 C
— I feel so ab - so - lute - ly stumped on the floor!
C6 Dm7 G7 A♭
When you dance you're charm-ing and you're
mp

A♭7
D♭
gen - tle!
'Spec - 'lly when you do the "Con - ti -
D♭7
B
B7
nen - tal."
But this feel - ing is - n't pure - ly
C7
B♭
E7
Am
men - tal;
For heav - en rest us,
I'm not as -
Dm(E)
F
G7
C
Em
bes - tos.
And that's why I won't dance!
mp

Dm F G7 C Em Dm F G7
Why should I? I won't dance! How could I?
Mehr see boh - koo
C Em Dm F G7 C Cmaj7 C7 Gm7
I won't dance! Mer - ci beau - coup! I know that
Fmaj.7 F6 Fmaj.7 G7 C C7 Gm7
mu - sic leads the way to ro - mance: So if I
1. 2.
Fmaj.7 B♭6 A A♭7 Fmaj.7 G7 C Gdim F A♭7
hold you in my arms I won't dance!
8va
8va
p
sf

I'LL BE HARD TO HANDLE

I'll be hard to han-dle
I'll be hard to han-dle
I promise you that
My bridges are burned
And if you complain I'm
This wedding's a gag And
gon-na raise Cain And leave you flat.
you're in the bag Where I'm con - cerned.
I'll be hard to han-dle
I'll be hard to han-dle
How
When
else can I be?
we've said "I do",
I say with a shrug I think you're a mug to mar-ry me.
I see there's no hope I just got a dope When I took you.
When you first threw me a gan - der, I was wil - ling to phi - lan - der; But I nev - er
I'll be liv - ing my life in beds, But they al - ways will be twin-beds And I warn y
B♭7
B♭
E♭
(E♭m)
B♭6

thought I'd have to be a bride.
You'll be liv-ing like a monk.
Now you're gon - na find tough sled-ding
Our af - fair is now a past one,
I don't want no shot-gun wed - ding, I was on - ly a - long for the ride!
So don't think you've pulled a fast - one Just re - mem-ber I think you're a punk.
I'll be hard to han-dle
I'll be hard to han-dle
Things won't be so swell
Crawl back in your shell
1
2
Just be a dear, and scram out of here, I'm gon-na raise hell!
Your goose is cooked, My ev'nings are booked I'm gon-na raise hell!

Chappell

I'LL BE HARD TO HANDLE

JEROME KERN

Arranged By
MICHAEL SARTOR

I'll BE HARD TO HANDLE
HOW ELSE CAN I BE?
SAY WITH A SHRUG "I THINK YOU'RE A MUG TO MARRY ME!"
WHEN YOU FIRST THREW ME A GANDER, I WAS WIL-LING TO PHIL-AND-ER
BUT I NEV-ER THOUGHT I'D HAVE TO BE A BRIDE
(TREMELO)

NOW YOU'RE GONNA FIND YOUR SLED-DING I DON'T WANT NO SHOT-GUN WED-DING
Eb Eb7
I WAS ON-LY A-LONG FOR THE RIDE
Eb Bb7 Eb Eb7
I'LL BE HARD TO HANDLE THINGS WON'T BE SO SWELL
Ab7
JUST BE A DEAR AND SCRAM OUT OF HERE I'M GONNA RAISE HELL I'M
Eb Eb7 Eb Eb7 Ab7

GONNA
RAISE
8VA
HELL
3
SHAKE IT!
CUT OFF
WITH SINGER